

THE CARMELITE

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MINA
HAGER
CONTRALTO



IN CARMEL RECITAL FEBRUARY THIRD,
SPONSORED BY CARMEL MUSIC SOCIETY

Carmel News

COUNCIL MEETING

Aesthetic considerations and private purses met on common ground at the meeting of the Council last Thursday night for continuance of discussions relative to paving in the business district.

Communications were read from Dr. Amelia L. Gates, Messrs. Meese & Briggs, Hotel La Ribera and several other property owners in the proposed district, favoring the use of asphaltic concrete, the so-called "black." Dr. R. A. Kocher, also concerned as a property owner, added his verbal approval.

Mr. H. Aucourt, owning property on Lincoln, stated that he was not much concerned with the paving material, but objected to brick gutters on the score of added cost.

Miss Tilly Polak made a strong case for the use of color "to keep Carmel different," emphasizing that apart from considerations of the beautiful, Carmel's "difference" had a tangible value reflected in the trade of the town. For natural beauty of setting she had not found its counterpart in America, but that beauty could be destroyed by ill-considered improvements.

Council John B. Jordan reiterated his preference for cement concrete to harmonize with the existing pavements, while Mayor Heron as stoutly maintained his original position, favoring asphaltic concrete.

Answering an objection by Mr. Philip Wilson, Sr., that the preliminaries were being unduly prolonged, Miss Clara N. Kellogg, commissioner of streets, stated that on the contrary an actual saving was being effected by not rushing into the work at this time. If the contractors had to make allowance for interference with their schedules through rainy weather, their bids necessarily would be higher.

Miss Kellogg further stated that she was securing samples of pavement that she believed might be accepted by both sides—a tinted concrete approximating the color of natural roadways. She suggested postponement of definite action until the samples were available.

Engineer Davies, retained by the city, presented revised plans for the drainage of Mission street, which were taken under consideration.

Application was made to the Council for extension of fire protection to the Grace Deere Velie Clinic and Carmel Hospital, both readily accessible to the fire trucks

but situated just beyond the town limits. Mr. R. C. DeYoe very ably presented the case for the institutions, pointing out that neither was conducted for profit and that the request, if granted, would effect considerable reductions in rates on insurance. In the case of the Clinic alone the reduction would approximate six hundred dollars annually. Dr. R. A. Kocher, speaking briefly, said that the probability of requiring the department's assistance was very remote, due to fireproof construction and self-contained fire-fighting equipment, but the assurance that the trucks would be available if needed was necessary to secure the reduced rates which the underwriters had volunteered. The Clinic was prepared to pay for the necessary hydrant installations, and also would be willing to pay for the department's services if needed.

Mayor Heron, with the concurrence of the Council, stated that the request, on humanitarian grounds, should be granted, but the Council could not be expected to consider similar requests from sources other than the hospitals. In the absence of City Attorney Campbell, no formal action was taken, but it is understood that if no legal obstacles develop the desired authorization will be given.

EVENING CLASSES

Superintendent J. R. McKillop of Monterey Union High School announces that evening classes will be resumed beginning Tuesday, January twenty-seventh. Bookkeeping, typing, Spanish, Italian, and sewing will be the initial subjects, with others to be added as interest warrants.

GOUVERNEUR MORRIS INJURED

The "Monterey Peninsula Herald" on Tuesday reported that Gouverneur Morris is in Monterey hospital suffering from severe burns, the result of an accident at Sonora. Details of the unfortunate occurrence are lacking.

MASONIC ACTIVITIES

Carmel is well represented in the new roster of officers, Monterey Lodge No. 217, F. & A. M. At a meeting last night Charles A. Watson was installed as Worshipful Master, Clyde H. Warren as Senior Warden, and Thomas H. Douglas as Senior Deacon.

BRETT WESTON, BENEDICT

Edward Weston went to Los Angeles last week to attend the wedding of his son, Brett, who since leaving the paternal roof has established a portrait studio in the South.

GEORGE BLACKMAN

On Friday morning, January sixteenth, George Blackman died suddenly while at work in his garden.

Mr. Blackman was born in Hillsborough, Illinois, September thirtieth, 1854. For sixty years his home was in St. Louis. He was educated at Eastern schools and at Washington University, was associated for some years with the Board of Education, and was always active in the art interests of St. Louis. He was one of the founders of the Artists' Guild, the Little Theatre, the Players, and the Art League, all thriving today.

During the past ten years Mr. and Mrs. Blackman have made their home in Carmel.

Mourning his death with Mrs. Blackman are three daughters and a son: Mrs. David O'Neil, of Greenwich, Connecticut; Elsa Blackman, of Berkeley; Mrs. Orrick Johns, of Carmel; and George Horton Blackman, of St. Louis.

1.

With the passing of George Blackman, Carmel has lost one of its finest characters. Although to many he was a familiar figure, with a keen, clear mind, ready to discuss any worth-while subject, he revealed himself to very few. He will be missed by the many for his calm, clear judgment and by the few for the gentle, beautiful soul that he was.

It is now many years since Mr. and Mrs. Blackman came to Carmel from St. Louis, and their home has been appreciated as a center of genuine social worth.

The life of George Blackman was a picture of simple human achievement. He was the center of a family and of a home. He was this in more than name, for he maintained a quiet living strength which could always be depended upon. Essentially, perhaps, Mr. Blackman was a sceptic. He came to every subject with an open mind, considering everything and passing judgment on nothing. He was a wide reader, especially on philosophical subjects—Schopenhauer and Nietzsche were especially dear to him. One had always to be on the alert in argument with him, for his mind detected any weakness in his opponent with unfailing precision.

But although he was a sceptic in theory, one always sensed in Mr. Blackman a deep, quiet faith portrayed in the accomplishment of simple tasks; in the slow and dignified measure of his life. To perform the little things faithfully and well, and not to talk much about

them; to ponder and weigh the greater things thoroughly and not to dogmatize about them; this seems to have been his religion.

The sudden close of a life so complete in every way was a final grace conferred upon him. The life of George Blackman resembled the life of a tree which came to its perfect fullness and was cut down.

It was particularly happy that the last few days of his life were spent with his little new granddaughter, Charis Johns, who was born just before Christmas. So does it come to pass that out of the heart of winter comes the spring, and the flame of life is carried steadily on.

D. H.

II.

He was a man who delighted to play in his mind. Companions might come and go; he remained, from first to last, his own most thoroughly enjoyable companion.

He was a solitary man—although he was seldom alone. The doors of his cottage stood always open, and visitors passed through them all day long and late into the night, and no visitor was ever neglected. Everyone who entered in at those portals received an intellectual bounty. But I think he had, save as we supplied a certain passing stimulus to his already swift-moving thoughts, only the scantiest need of us. He was, in himself, singularly complete.

So private was his personal life that almost it might have seemed as if he had no cares to irk him, no worries to test his temper. He exhibited so little his feelings that one might have doubted, had one not been privileged to observe his humane deeds, the deep tenderness of the man. He had a fine disdain for sentimentality, and a sensitive man's distrust of the outward trappings of sentiment itself; so that to attempt to say an appreciative word to him was to find oneself suddenly standing farther outside the door than one had been when one thought to lay one's hand on it. In life we were not permitted to render him the tributes that were his due; but I doubt not, remembering how sensitive he was to the smallest stirring of the winds of thought, that he knew perfectly where he stood with those in whose estimation he must, since he was human, have cared to stand well.

Professedly he was a pessimist. His intellect compelled him to see life rather as irresponsible than as perfectible. But he was physically a sanguine man, believing, in his own works, his cold theories. No man ever gave himself more

heartily to the accomplishment of the common day's plain deeds. No man ever loved (of this I am assured) more poignantly the members of his household, nor yearned more deeply over their welfare. Nor have I ever seen a man more unfailingly and honestly gay-hearted.

He was—I say it even though I know how surely and how ably he would refute me—a great lover. He loved to think; he loved to talk. He loved to be. He disliked cordially the idea of duty; but responsibility was another matter. Where responsibility was concerned he was concerned. He never shirked it. No burden was too heavy for his slender shoulders. And no man's burdens, as we have already intimated, were ever carried with less evidence of activity. Of what he liked to believe were his audacious deeds he talked openly and with considerable zest; but his good deeds were as hidden as only a supremely secretive man could hide them. These, fortunately for us all, continue to live after him—and will continue. And will multiply.

I see his lean figure climbing up Ocean Avenue; I see his gray beard and visored cap spinning along the roads; I recall his lively and enlivening presence at dinners here and there (but chiefly at his own hospitable table) and at teas; I recall his

perpetual critical interest in art, music, literature, affairs, and his presence on all occasions dedicated to such matters; I remember—

But who can forget George Blackman?

A CARMELITE.

THE FOREST THEATER

The public of Carmel and the peninsula in general is to be given an opportunity to aid in formulating plans for next summer's play series at the Forest Theater. At a recent meeting of the board of directors it was decided to circularize the community with a view to ascertaining majority opinion as to the types of productions desired.

TRAVEL PROMOTION

Organization of the Mission Trails Association, sponsored by hotels and civic organizations, was effected at Atascadero on Monday. Increased tourist traffic along coastal scenic routes is the principal objective of the association.

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REPEAT PERFORMANCE OF
"GAWPY" IN MONTEREY

"Gawpy," that perservering pelican who delighted three Carmel audiences, is going to display his histrionic powers in Monterey at the Golden State theatre. Arrangements have been made for a morning performance Saturday, Jan-

uary twenty-fourth at ten o'clock at popular prices, and those who missed the Carmel showing will have another opportunity to see "the world's greatest marionette show." There will be many who will desire to see these marvelous puppets again, so much do they capture the imagination of adults as well as of children.

"Gawpy's" large following in Carmel was enthusiastic in their praise. The revue is well balanced and adapted to please both young and old, while the puppets themselves are perhaps the most remarkable ever seen on the coast.

ALFRED LYMAN FLUDE AT
SUNSET SCHOOL

The Sunset Parent-Teachers Association, in obtaining Alfred Lyman Flude to work in the Sunset School on January twenty-seventh, twenty-eighth and the twenty-ninth, is again proving that the small school may enjoy the same high standard of inspirational addresses as do high schools and colleges. Mr. Flude's talk to classes cover a great variety of subjects; history, literature, art and travel will probably predominate in his forthcoming presentation.

The first assembly talk, at Sunset School, Tuesday morning, the twenty-seventh, at ten after nine, will be open to the public. Mr. Flude's subject will be "Ten Thousand Miles Through Siberia."

PASADENA PLAYHOUSE

Morris Ankrum is to play the role of the Cardinal in the Pasadena Playhouse production of "Richelieu," scheduled for February nineteenth to twenty-eighth.

The next offering of the Playhouse is to be "Her Shop" or "Lady Mary Ltd.," to run from January twenty-second to thirty-first. Following will come Frances Starr in Barrie's "What Every Woman Knows," to be presented February fifth to fourteenth.

AGUILAR LUTE QUARTET

The second concert of the Carmel Music Society's annual series was given on Tuesday evening by the Aguilar Lute Quartet.

It was an extraordinary concert because in the first place, lute playing is so seldom heard, and in the second place, because these four musicians produced through the medium of these instruments, an interpretation of fine music which could hold its own with any of the music of more familiar instruments. On first acquaintance, the lute music sounded rather thin and pointed, but with the Albeniz "Granada" and "Seville," the rhythm had transformed itself into volume and depth. With the melody poised upon such fine needle-points of sound, it is at first too frail a thing to hold, but as it becomes familiar, the listener enters a new realm of sound. It is finely-tempered music, entering consciousness directly like sharp steel or diamond points. It exists at first in accent rather than in tone, but later one is surprised by an undercurrent of tone which is as pure and continuous as the violin or 'cello.

In the second group, the Lute Quartet presented a new light on the beauty of Mozart. These numbers, the "March," "Romance," "Minuet" and "Rondo," were played with excellent musicianship. In the "Romance" especially, the answering of phrase to phrase exhibited the various values of the four lutes in a sensitive, delicate way.

All the numbers of the last group were either arranged for or dedicated to the Aguilar. This music was written with an understanding of the values of lute-playing and gave opportunities for the accented crystal sound to be produced by such excellent fingering.

"La oracion del torero" by J. Turina was modern in feeling and very beautiful. Some of the passages produced were almost 'cello tones, and the last number on the program, "De Murcia," exhibited remarkable new tone-qualities.

The audience was especially grateful for the beautiful Bach "Polonaise" played for an encore. Here the quality and geometry of the Bach music was enhanced by the delicate and precise fingering.

There was a sincerity and humility of approach displayed by this quartet which set a keynote of dignity to the music. One had the joy of feeling oneself in the presence of true musicians whose playing was their life's work.

D. H.

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FEBRUARY 7—MRS. HUGH BROWN—READING
"EIZABETH THE QUEEN"

FEBRUARY 21—ESPINEL, SPANISH FOLK SONGS

MINA HAGER, CONTRALTO

On Tuesday evening, February third, the Carmel Music Society will present Mina Hager, mezzo-contralto, in the third recital of the winter series.

Mina Hager is one of the foremost American-born concert artists on the stage today. Her musical education for the greater part was received in Chicago, where she also appeared in opera and at various festivals. After a tour with the Chicago Symphony, she visited Europe, singing in London on eight occasions, and giving several recitals in Berlin and Paris.

Miss Hager has appeared a soloist with the New York Philharmonic and with symphony orchestras in Chicago, Philadelphia, Cleveland, Seattle, Hollywood Bowl and Los Angeles. The following excerpts from her press notices show how well she has been received in various parts of the world:

"Mina Hager is a singer who is also a musician with style and intensity such as we have seldom heard—exquisite tone, superb, very rare among singers. Miss Hager's voice has a magnificent resonance and power and beauty of tone in all the registers, with flawless vocal technique. When interpreting the musical works, she bestows upon them their

true meaning and interpretation, with a musicality and rhythmic perfection which is very rare among singers."—Emanuel Casares in "Excelsior," Mexico City.

"A singer of exceptional claims is Mina Hager. To a voice of great beauty she adds the most sympathetic personality and highly cultured interpretative powers. We must certainly hear more of her." "Westminster Gazette," London.

Mina Hager walked easily into the graces of Pro Musica subscribers by means of person, taste in habiliment, a gracious stage presence, an adequate vocal organ, unmistakable art, clear and distinct diction in four languages and a musical confidence that encompasses the great difficulty of her taxing numbers.—Kansas City "Journal-Post."

"She has vitality and ease, notable dramatic expression, sympathy and spirituality. Her personality won her audience at the outset. That and the versatility of her art held their interest enthralled throughout the program."—Oxnard (Cal.) "Courier."

"A singer of distinction. She has the exceptional schooling which builds musicianship."—Los Angeles "Times."

SAN FRANCISCO SEASON OF GERMAN OPERA

The German Grand Opera Company is due to arrive in San Francisco the latter part of this week for five performances in the Civic Auditorium, beginning Saturday night with the first of the Wagnerian trilogy, "Die Walkure."

In Washington, Baltimore, Cincinnati, Detroit and this week in Denver, the company has been unusually successful. Dr. Max von Schillings, internationally famous composer-conductor, formerly of Bayreuth and now on the staff of the Berlin State Opera, is musical director of the tour and will conduct the opening performance. Associate conductors are Carl Adler and Hans Blechschmidt.

The roster of artists includes Johanna Gadski, Marie von Essen, Margarethe Baumer, Johannes Sembach, Carl Hartmann, Carl Braun, Hans Hey and Max Roth.

Following "Die Walkure" on Saturday night, will be:

Sunday afternoon, "The Flying Dutchman";

Monday night, "Tiefland";

Tuesday night, "Siegfried";

Wednesday night, "Goetterdammung."

CARMEL MUSIC SOCIETY

FOURTH ANNUAL SEASON

THIRD CONCERT

MINA HAGER

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BARD OF THE MACHINE ERA

The poetry of Madefrey Odhner heard by a Carmel audience in the Denny-Watrous Gallery last Saturday night revealed the philosophy of a man keenly aware of the age in which he lives. Unlike the artist who expresses in highly perfected "modern" technique, matter perfected by the classicist, Mr. Odhner finds the older poetic form sufficient to interpret tremendous experiences of a contemporary civilization. And, unlike the American artist who dares not overstep traditions of Eastern culture included in transcendentalism, Mr. Odhner looks to American life, conditioned by industrialism, for subject matter which he presents in the spirit of the materialist. And, again, unlike the poet who treats of individualism now past, Madefrey Odhner recognizes a new emotional mode, determined by socialism, essentially the basis of American life.

As Mr. Odhner explained before reading his poems, it is important that the artist re-fashion our conception of the beautiful, and this done, a new attitude toward life results. Experiences and observations motivated by the scientific spirit have laid bare truths which must be recognized and included in the realm of beauty. This would be effected by adjustments to our changing civilization. Mr. Odhner stated his belief that there is no progress but rather a constant readjustment to changed mental, emotional and physical features of society.

The sonnets read by Mr. Odhner revealed the work of a poet striving to impress the intellect through emotional stimuli. Dealing with elemental emotions, he presented vivid scenes, intense and dramatic, turning distortion into harmony. Constant rhythmic movement, massive sonority or lyric delicacy in tone, symphonically woven into unity, produced impressions startling and beautiful.

In the first poem, "Wild Goose," we glimpsed the poet's philosophy:

*I am no swan whose wounded breath
breathes on*

In hemorraghes of song.

Then a poem which dealt with an element common to all life, in "The Emigrant," who sees

No phantom of the marshalled years.

And so on through the evening, Mr. Odhner, using a wide variety of vocal effects, read his poems. Outstanding was the long poem, "City Night," in which was seen city life characteristics of this country. Recognizing change and development, Mr. Odhner would not revert to the glories of the past, but

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would exist and justify existence in tune with modernity. He begins

*From these asphaltic pavings
No lupins grow.*

*The purple in our eyes
Is neon light against the skies,
And it is better so.*

—CONTRIBUTED.

**FOR THE PRESERVATION OF
MONTEREY'S BACKGROUND**

Monterey's historical landmarks and cultural traditions will be the especial province of an organization formed last week and incorporated under the name of the Monterey Art and History Association, Limited.

Colonel Roger S. Fitch, recently retired as commandant of the Presidio, was elected president; Carmel Martin, vice-president; Colonel Easton G. Gibson, secretary; and Bernard Rowntree, treasurer.

Directors elected were W. O. Raiguel, Stanley Wood, Ralph Sneyd-Kynnersley, Myron Oliver, Bernard Rowntree, Lewis C. Merrell, E. Charlton Fortune, Col. Roger S. Fitch, Allen Griffin, Col. Easton R. Gibson, Harold Mack, Gouverneur Morris, Carmel Martin, Mrs. W. W. Wheeler, and Col. J. G. Pillow.

Members enrolled were Mrs. Mary C. W. Black, Miss Josephine M. Blanch, Burton S. Boundy, Mrs. Roger Fitch, Capt. and Mrs. P. H. Hudgins, Miss Wilma Hervey, Robert D. Morrison, Miss Edith McGuire, Mrs. Lewis C. Merrell, Mrs. Carmel Martin, Miss Anne Norwood, Mr. and Mrs. C. J. Ryland, Mr. and Mrs. Walter Snook, Mr. and Mrs. W. H. Toulmin, Mrs. Jane C. Todd, Mr. W. W. Wheeler, Mr. and Mrs. Armin Hansen, Mr. and Mrs. William Ritschel, Miss Amelie Nichols, Mr. Willis G. White, Dr. and Mrs. H. G. Wetherell, Mrs. W. O. Raiguel, Mrs. Ralph Sneyd-Kynnersley, Mrs. Stanley Wood, Miss Tilly Polak, Mrs. Laura Bride Powers, Miss Harriet Baker, Mr. and Mrs. William Hart, Emmett McMenamin, Charles Marsh Brown, B Franklin Dixon, Ralph Hughes, Andrew Hughes, Harold C. Geyer, Fritz J. Wurzmman, Mr. and Mrs. Ray C. DeYoe and W. T. Lee.

Committees were named as follows:

Membership: Ralph Sneyd-Kynnersley, Myron Oliver and W. O. Raiguel.

History: Laura Bride Powers, Andrew Hughes, Mrs. W. O. Raiguel, Mr. W. W. Wheeler, Dr. H. G. Wetherill, L. C. Merrell, Fritz Wurzmman.

Architecture: W. O. Raiguel, Armin Hansen, Allen Griffin, C. J. Ryland.

Art: Miss E. Charlton Fortune, Myron Oliver, Stanley Wood, William Ritschel, Armin Hansen.

PUPPET GROUP FROM THE PERRY DILLEY THEATRE



RETURN ENGAGEMENT OF PERRY DILLEY PUPPETS

Perry Dilley's Puppet Theatre is to play a return engagement at the Denny-Watrous Gallery on January thirty-first. People like puppets, so Perry Dilley has discovered—and it has been discovered that Perry Dilley himself has had a great deal to do with it. Before puppets, in this country, had become as well known a form of entertainment and education as they are today, he began playing in the universities and schools up and down the state, and his spirited puppets have been playing return engagements continuously to an ever-increasing audience. The direct and simple actions, humorous plays, and particularly the complete and convincing characterizations of Mr. Dilley's puppets are responsible for their wide and continued demand.

These characters are not to be forgotten. "Red Ridinghood" visited hundreds of schools, and when the puppets returned the next season, the children never failed to ask about her, and the wolf. The year after "Snow-White" came, they all enquired for the rabbits. The season following a visit from "The Dragon Who Wouldn't Say Please," the puppeteers, even before getting out of their Ford in the school-yard, were greeted by shouts of "Did you bring Michael the cat?" and "Where is the Dragon now?"

so real and memorable were the puppets. Perry Dilley has developed the Guignol, or hand-puppet, from the bobbing, stiff dolls of "Punch and Judy" into a graceful, expressive medium for portraying drama, comedy and tragedy in a moving manner. His puppets are convincing instruments, simple, with no strings or mechanisms, yet on the hands of skilled operators, their possibilities are unlimited.

The two puppeteers who will give this performance, Grace Stearns and Grace Wickham, have been playing together with Mr. Dilley for six years. The style and rhythm of their playing has become highly developed, and adds much to the odd charm of their work. Both had vocal training under Ellen Van Volkenburg.

* * *

At the return engagement on January thirty-first, the puppets will present "The Black King," introducing the stern features of that wrathful monarch to a Carmel audience for the first time. This play is an adaptation from the French of Duranty, and is the adventure of a chimney-sweep who had the bad luck to fall down the chimney into the Black King's soup kettle.

The comedy on this program is "Boiled Celery," translated from the Japanese especially for Mr. Dilley's Theatre. It is

one of those farcial interludes played between the acts of the serious *No* dramas in Japan. The figures are authentic in detail, and perform much naive pantomime. In the evening "Columbine's Birthday" will be given.

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On Paper Wings

By FREDERICK O'BRIEN

*"What did you do, you fool?"
The missionary-professor
Smites the doorkeeper on the cheek
And growls at him.
He thinks the missionaries have done
their work
In such a successful way
That every Chinese may follow the
words of Christ.
But alas, the doorkeeper fails
To turn the other cheek
After the one has been smitten.
—By a Backsliding Chink.*

All over the world I have met missionaries. Some were delightful men; especially in faraway, lonely places where no comfort or kudos explained their absence from the dull and meagre jobs they would naturally fill in the small towns of their homelands. Catholics, Protestants of a dozen sects, Mormons, Seventh Day Adventists; South America, China, Japan, India, Philippines, South Sea Islands, Malaysia, Australia, Africa—in all these foreign lands I have known preachers and priests with whom, once the business of souls was dropped, I have had interesting, sometimes merry, hours.

All had been changed, broadened, made humaner, by contrast of their believing, commonplace congregations at home, with the incredulous, exotic peoples they dealt with abroad.

Only when competition was mooted—just as with a musician or a dentist—were their narrower, self-preservative passions surfaced. Then they would denounce with hell, hook and scandal, the dirty methods of the opposition in traffic to Paradise. I, having no ticket on any line, they spoke to me as a fair-

minded man, who might judge the iniquity of the opposition.

Some of these missionaries were of martyr stuff. I have seen more than one suffering in sacrifice, illnesses, hardships, rather than seek alleviation in desertion of wavering flocks. All of them were decenter, generally kinder than the traders, seamen, explorers, officials, in their parts.

A few were gentlemen, word of honor, nothing up the sleeve; disappointed, disillusioned, soldiers of duty. Still they hated the enemy; not the chap with the cloven hoof, but the sectarians who stole their sheep. I recall the admirable French Calvinist pastor in the Marquesan valley where Gauguin, the painter, died. With what honest bitterness did he speak of how he had visited the dying atheist in his hut, where he lay in solitude, in torture, unvisited by the unwelcome priests, whom he had derided, even to making an obscene image of their bishop.

"But, *monsieur*, in the dead of night came the priests and buried Gauguin in their cemetery. What an infamy! Gauguin had sent for me"

"But no," said the earnest, poor Catholic bishop to me. "We did a corporal work of mercy. Gauguin was born in our faith. At the last moment, perhaps, he said an act of contrition. We must credit his guardian angel with watchfulness. As to that Protestant preacher, I could tell you . . ."

I have corresponded with a number of able, devoted missionaries. One, in the "Yale Review," wrote the most discriminating criticism of my South Seas books I received. Dear, old friends, some of them, of thirty years ago in China. Yet, with an appreciation of their merits, of their oftime scholarship—they wrote most of the first dictionaries outside civilized Europe and Asia—I believe it would have been better for humanity,

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and especially for the aborigines, if no missionary had ever gone abroad.

They, with the best of intentions, maybe, murdered the tribal souls of the unfortunate natives, brought on the trail of evils which depopulated and humiliated races once proud, flourishing, happy and magnificently healthy. Their faith was accompanied by disease, clothing, disdain of the body, new habits, the destruction of a sustaining culture. To uphold their sacred banners followed soldiers and seizure, and the trader.

So when I receive such a letter as below, I am cast down to the depths:

(Original spelling and punctuation have been followed throughout.)

Eugene, Oregon.

Jan. 5—1931

Mr. Frederick O'Brien

Sausalito Cal;—

My Dear Sir!

Recently I had a little spare time so I spent it in reading, which is very profitable if one reads the right kinds of literature. There has been at my city several movies of the South Sea Islanders. "Gow," "Africa Speaks" and others, and after having seen these I acquired an interest in those peoples so I searched the card catalogue on books that would perhaps enlighten me more on these interesting peoples. I read after several authors but I frankly confess I found your books the most interesting of all. "White Shadows in the South Seas" and Atolls of the Sun, so I am writing you for several reasons Mr. O'Brien, one is to enquire about starting a protestant mission on one of the most important islands of the French possessions of the Marquis group.

You spoke, Mr. O'Brien of the Catholic work and influence in those islands but unless I have overlooked it, no work of the protestants was spoken of at all. You know Catholics do not educate, but rather try to keep their people in ignorance and superstition so they can control them better to extract all the money they can from them. That has always been their method. It is true in every land where they have missions—look at the South American countries. Paraguay, Chili, Brazil, Columbia etc. are all priestly ridden even today. In some communities where they are the strongest many illegitimate children are born whose fathers are priests.

As a protestant missionary I would not try to give these peoples "Western civilization," break-down their customs or habits of life—or interfere with their dress—or their means of livelihood, but give them the Story of Jesus in New

INTERLUDE

From Frederick O'Brien's "White Shadows in the South Seas"

"We have been here thirty-five years," said Pere Olivier, "and I thirty. Our order first tried to establish a church at Oomoa, but failed. You have seen there a stone foundation that supports the wild vanilla vines? Frere Fesal built that, with a Raratonga islander who was a good mason. The two cut the stones and shaped them. The valley of Oomoa was drunk. Rum was everywhere, the palm *namu* was being made all the time, and few people were sober. There was a Hawaiian Protestant missionary there, and he was not good friends with Frere Fesal. There was no French authority at Oomoa, and the strongest man was the law. The whalers were worse than the natives, and hated the missionaries. One day when the valley was crazed, a native killed the Raratonga man. You will find the murderer living on Tahuata now. Frere Fesal buried his assistant and fled there."

Testament language—I consider these other things that are necessary to their views of civilization will not interfere with their becoming Christians. The Gospel of Christ is adaptable to any people, without keeping them in ignorance, (as the Catholics do). Aside from Catholicism what is their native religion, Mr. O'Brien.

What language would I need; French I suppose? Do natives of Marquis have a written language?

My next reason Mr. O'Brien is to inform you that I am an artist and in a small city such as I live in, I am unable to find an artists model outside the university and of course find it very hard to get pictures of girls of "front views" which I need very badly in my work. I mean "nudes"—I noticed in your book "White Shadows" you had several poses that were "nudes" but not front views—of course if they had been they never would have gotten before the public in a book of adventure—or of any other kind for that matter. I understand that you spoke of the beautiful figures of the Marquis girls so I wonder if you wouldn't send me a few. I prefer "fronts" but if you don't have them I can possibly use others.

Pictures need not be very large, even post card size will do if they are clear. It seems I can't get good "fronts" short of France. Perhaps you can help me Mr. O'Brien if you will. Enclose find self-addressed envelope and twenty-five (.25 cents) in coin which I hope will pay postage and for few pictures. I thank you in advance for this information and the pictures you can spare me. I'll read your other book when I find time. I love your works. Others that have read them like your writings.

Resp.

LELAND L. MOOERS

999½ Alder street, Eugene, Oregon.

Editor of THE CARMELITE:

I enclose the original letter of Rev. Mooers, and his coin. Utterly unable to furnish him a single "front" or even a clear back, I have written him that, as far as I am concerned, he must continue to rely on Pagan Paris. I am a wretched photographer, facing pulchritude. If any Carmelite reader has a spare "front" or two, or even a few fair sides, he can claim the two-bits at the office. I had it tested.

As to Rev. Mooers' telling the *Story of Jesus* in the islands where I dwelt long ago, I have sent word to a certain cannibal, Kahuiti, who will meet him with open arms. He will be crowned in Hiva-Oa.

F. O'B.

SPEAKING AT SEVENTY, by Mary E. Bulkley

Being Three Sonnets in a Sequence of Twelve

Much has been written about old age, but usually by those still in the stress of middle life. May the fact that these verses are the record of one who has travelled in this Extreme West be their justification.

M. E. B.

X.

What is my wisdom, wisdom I have won?
What is my harvest? Have I more than leaves?
Are there live kernels which the searching sun
Has left undried and vital in my sheaves?
How shall I who have stumbled through my life
Presume to set for other feet a way?
How cut hard knots for others, when my knife
So hacked and dull, from limp hand slips away?
What though I offer youth a careful chart
Of rocks and reefs and dangers I have met
Smug with conviction risks that I impart
For all new ships are stoutly waiting yet.
Youth knows untaught the truth I had not guessed,
New dangers rise, when old are laid to rest.

XI.

Vigor is mine to meet each sweet day's task
And love is mine from many a kindly heart
Met since I passed mid-journey. Should I ask
For more than strength and love? Soon I will part
From strength—but to the last hour, let me keep
The power to love, though they who taught me so
Are only cherished visions, dim with sleep.
Have I a word to say before I go?
Power is a plague: much helpfulness a curse;
Most hours are wasted; little comes from less;
Knowledge is vain and art is something worse,
Though beauty bides—and beauty is redress.
Let me forget the follies, I have wrought,
I have loved much. Beside this, there is naught.

XII.

A pine-cone is a plummet which the tree
Points to the earth, wherein its strong roots lie,
A retrospect and pregnant prophecy
Of days to come, when boughs shall brush the sky.
From the cone's tip upcurled the spirals twine
And widen out in ever-gracious sweep
Of long, far-reaching yet returning line
To catch the great stars in an upward leap.
So, looking back to that primeval slime
Whence faint life sprang, I trace a widening curve
Up to that surge, whose lines in coming time
May reach to splendid planets, and not swerve
To break the lengthening line of life-to-be,
A line which gathers in Eternity.

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LADY ATTENDANT

Art Notes

MEXICO'S NEW ART

A Latin-American renaissance is under way in Mexico, and startling developments may be expected, according to Lawrence Murphy, artist and instructor at the Chouinard School of Art, Los Angeles, who recently returned from the neighboring republic.

"I had no previous conception," said Mr. Murphy (quoted in the "Art Digest"), "of the remarkable advancement and development of art and architecture in Mexico until I had seen many modern buildings. Striking beauty in design and daring originality in treatment are noticeable in many instances. The Mexican artist and architect strives to maintain the picturesque quality of his native scene in his work, thus lending his hand to the perpetuation of the manifold beauties of the land."

While the influence of Aztec art is still felt in Mexico, Mr. Murphy believes the future will mark a revival of the early Spanish, out of which will be produced a distinctively modern treatment. At present, he states, the turn is decidedly from the inanimate to the human. Stiff, angular objects, long characteristic of Mexican art, are rapidly giving away to modern life. Mexico City, like Paris, is a city of cultural advancement possessing that elusive atmosphere that has hovered over various cities of the world where the creative spirit has flourished.

TWO-MAN JURY

The Print Makers Society of California has decided to try an experiment in the jury for its next International. Two jurors, instead of the customary five, will be appointed by the Board of Control, one to select seventy-five per cent of moderately conservative work and the other twenty-five per cent of moderately radical works. The society feels that this percentage will give an accurate representation of the two movements among its members.

"With five jurors," says the society's "Print Letter," "there were sure to be one or more radicals and the result was constant friction—to use a polite term. Then, too, there were always one or two members who would sway the others into doing what they wanted. With two jurors there is no danger of friction. The conservative will go over the prints submitted, select what he thinks best and leave the others to the second juror. Of course, there will be prints that are

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more or less on the border line, but this should cause no trouble as each juror is the sole judge of what he considers considers suitable.

This plan is not new, as the Institute of Graphic Arts once made use of it in the selection of the "Fifty Prints of the Year." Later the institute changed to a one-man jury, John Sloan having had the honor last year.—"Art Digest."

TREND OF EXHIBITIONS

Douglas Donaldson, Los Angeles decorator and instructor, thinks it is time for painters and sculptors to revise their ideas concerning exhibitions so as to conform with the modern use of art. Writing in the California Art Club's Bulletin, he said:

"Anyone at all sensitive to modern trends will admit that present day significant construction is in the hands of architects assisted by decorators, who, working with the architects, dictate the choice and use of fine arts in interior schemes.

"If painters and sculptors are to function in this modern scheme their exhibition should demonstrate their competence. They could do this by exhibiting their works in architectural settings. In place of the usual artist jury I would have a single competent architect assisted by competent decorators. The result of such co-operation, if successful, would be an exhibition of thrilling beauty in contrast to the average present day exhibition, which is a kind of emotional mangling machine for the sensitive observer.

"Samples of art work might be shown in galleries as they are now being shown, but the big art exhibition of the year should aim at cultivating public taste in the right use of painting and sculpture. "Leo Katz said that 'If one does not already have a distinct dislike for painting when he enters an art gallery he is quite sure to have it by the time he has looked at a mile of pictures hung on the line.'

"In addition to the one big art show a year which is not an exhibition of bad artistic taste, I wish there might be exhibited from time to time beautiful houses and gardens that demonstrate a fine and proper use of painting and sculpture."

SPRECKELS SALE

The auction sale of the art collection from the French villa of Mr. and Mrs. Claus Spreckels at the American Art Galleries, New York, brought a total of \$154,232. Hoppner's "Portrait of a Gentleman" brought the top price, five thousand dollars.

A NOVELIST AT WORK

Kathleen Norris, the novelist, receives an average of fifty 'fan' letters a day, says a Palo Alto correspondent of the Los Gatos "Mail-News." Mrs. Norris is quoted as saying that most of the letters come from married women—mothers, home makers, women who want work or who wonder whether they would be wiser to stop working and marry. Also there are letters about peace, divorce, birth control, economics and budgets, and a limitless range of other interests. Many dreamy-eyed girls longing for a career write for helpful ideas. But advice about marriage or about woman's problems is asked for much more than anything else."

No American writer turns out more work than this California author. She is busy all the time. She estimated she writes four hundred thousand words a year, which is the equivalent of four books. Most writers think two books a year a man-sized job.

Mrs. Norris' working schedule commences with her yearly fall novel. "I commence a novel on October first, every year," she said, "and deliver it some time in December. I work every day from nine to one, and a part of every evening, straightening, correcting, cleaning up mail and perhaps doing an editorial. In January we go to New York and if we are there six or seven weeks, I do a couple of short stories or a short serial, working only mornings. In May I begin another novel. It takes about ten weeks to write one, working hard."

"I like radios, children, dogs, household confusion to be roaring at full power while I work," Mrs. Norris concluded.

MONTONE

The sun is sinking in a western sea,
The weary waves wash on an empty shore;
Inescapably, for evermore
Bound to their times and tides.
... Small black-shelled mussels cling
fast to their rocks,
And orange star-fish cause these quaker clad
To cling still closer with a jealous pang.
The yellow-tails and red rock-cod swim
by
Flashing their color to each dull, drab eye.
... And still the waves, imprisoned of
the sea,
Wash up, wash over all, relentlessly.

—LOUISE LORD COLEMAN.

A Poem by Dora Hagemeyer

POMEGRANATE

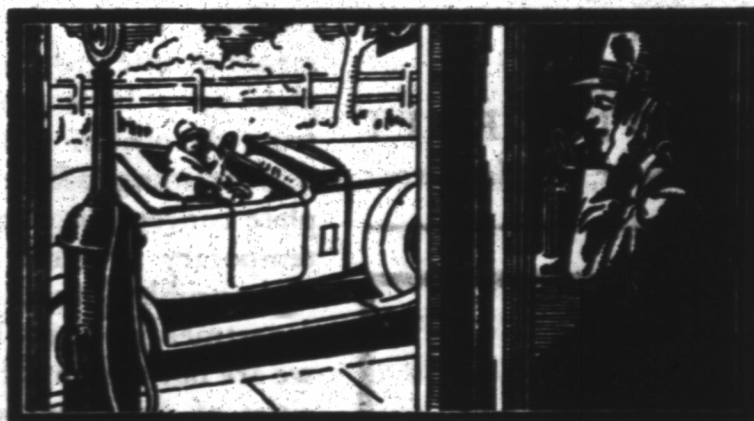
Who breaks the pomegranate lightly
Opens a fruit more difficult than most
Parts the close seed and separates
For each his share.

Who breaks with thought the pomegranate
Enters a house of jewels
Never before laid open to the light.

Who breaks the pomegranate reverently
Takes life into his hands;
Spills not one drop of blood
Without a prayer.

Who dares not break the pomegranate
Leaves it inviolate upon the tree,
Touching the lovely contour with his hand
He bows and passes on.

—DORA HAGEMEYER



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THE UNIVERSITY OF UTOPIA

Into the widespread discussion of America's university methods the president of the University of Chicago has entered a plan for a "University of Utopia," which he outlined before the Southern Conference on Education held recently at the University of North Carolina. Parts of his address follow:

By ROBERT M. HUTCHINS

The study of contemporary life in universities is halted at every step by our organization. Let us suppose that a graduate student comes to an American university to study international affairs. Unless the university is exceptional, he will not be permitted to do so. He will be required to take his Ph.D. in economics, or in history, or in political science, because there is no such department as international affairs. In one university with which I have been connected eleven different interests on the campus are concerned with child development. All eleven have something to contribute to the advanced student in this field. But he will not be able to take advantage of it; he will be required to conform to the departmental requirements of one group, with permission to pick up a little work here and there from the others. As a result we are not now training people who have a complete conception of any important contemporary problem, for I know of no such problem that does not transcend departmental lines. By the same token we are not making the most of the capacities of our faculties. . . .

Consider the college student. His entrance upon his higher education is settled again by years in high school and course averages. He then begins the long process of accumulating credits by passing course after course, forgetting the one he has passed as he goes on to the next. When he has passed the minimum number with the maximum average, he is sent into the world as an educated person. . . .

Now you may admit all those things and yet inquire what can be done about them, without sacrificing values that have become precious to us all. Since I realize that this question is a just one, I have brought with me the organization of the University of Utopia, which I shall now present to you with my compliments. None of you will ever adopt it. . . .

In disregard of such time-honored titles as graduate school and senior and junior college, the University of Utopia is divided into the professional schools and

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five divisions in arts: the humanities, the social sciences, the physical sciences, the biological sciences and the college. The college faculty is charged with discovering what a general higher education is and with administering it. A student enters upon his general higher education when he can show that he is ready to do so irrespective of his years in high school or his grades there. He remains in the college until his general higher education is complete, irrespective of the time or courses taken there. General examinations indicate his abilities and not the addition of credits. . . .

Students particularly interested and qualified are chosen for honors work in one or more fields, continuing to attend such lectures in the other fields as appeal to them. In this way those who wish merely to learn about the various divisions of knowledge can do so in the lecture courses. Those who plan to go on in the upper divisions or the professional schools begin their preparation in the honors courses. Tool courses and laboratory courses are given only for honors students in fields where they are necessary. Small classes are held for honors students only, in the belief that the university can afford such classes only for such students. Graduation from the college with distinction means entrance to one of the upper divisions or a professional school; graduation from the college without distinction means an honorable exit for the man who wishes only a general education.

The upper divisions are responsible for the award of all non-professional degrees, and the professional schools for all professional degrees. A student, as we have seen, may enter them whenever he shows by examinations, not credits, his capacity to do so. He graduates in the same way. The bachelor's, master's and doctor's degrees are granted on the successful completion of an examination set for that degree by the division in question.

The examination for the Ph. D. degree demands evidence of familiarity with the major problems of college teaching, and at least as much familiarity with research as is now generally required. The faculty is now considering whether any candidate should be recommended for this degree who for whatever reason is not likely to prove a successful teacher. Other degrees are available for those make no pretense of being college teachers but can present a substantial piece of research to show their promise as research workers.

By some such scheme as this we might obtain results that would be welcome to us all. In the first place, we should com-

pel ourselves to study what we are doing for we should no longer be able to name hours and residence as the criteria for a degree. We should have to know what a student knew and what he could do, not what he had been through. More than that, we should have to know what we wanted a student to know. In the second place, we should adjust the university to the individual by making the time spent and the rewards obtained depend on interest and ability displayed. A student who wished to devote four years to a general education might do so, and without great expense to the institution. A student who knew that he wished to specialize and was able to do so might finish his general education in a year or less and press on to the work he wanted to do. Today the graduates of some of the so-called best law schools cannot start practice until they are twenty-five, and the graduates of some medical schools cannot begin to earn a living until they are past twenty-seven. It has never been established that there was anything mystical about these particular ages. Certainly the Europeans have not been impressed by them. Finally, we might be confident that we were placing no obstacle at least in the path of those who might be leaders in America.

Some such scheme as this would take good men to operate it, and that means better salaries than we are now paying. It would take public support, and that means more than money. Much money and much more than we are now spending, will be required to make American education what it ought to be. But assumed beneath all that I have said is a kind of public support that is more important than money, and that is complete and utter academic freedom.

OUT OF AFRICA

Captain Carl von Hoffman, ethnologist and author, will speak on "Zulu Rites and Zulu Chants," in the theatre of the Women's City Club, Oakland, on Friday evening, January thirtieth.

Captain von Hoffman, who is the author of "Jungle Gods," brings his latest film, "Zulu Rites," said to be the first complete picture of the warrior races of Africa, showing their ceremonies, voodoo practices and their strange psychology. He also brought back phonographic records of dance music and chants.

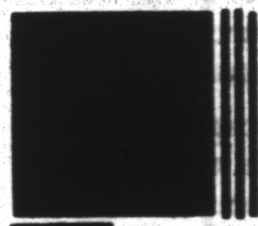
The Oakland lecture is under the management of Elsie Cross.

Other lecturers in the series are William L. Finley, speaking on "Wild Animal Outposts of Alaska," February nineteenth; and Guglielmo Ferrero, the historian, on April fifteenth.

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Churches

BISHOP PARSONS IN CARMEL

The Rt. Rev. Edward L. Parsons, D.D., Bishop of the Episcopal Diocese of California, will preach at the eleven o'clock service in All Saints Church next Sunday, January twenty-fifth.

Sunday evening at eight there will be a reception in the Parish House, to which the Rev. Mr. Chinn invites all who wish to meet or renew their acquaintance with Bishop Parsons.

CHRISTIAN SCIENCE CHURCHES

"Truth" is the subject of the Lesson-Sermon next Sunday in all Churches of Christ, Scientist, branches of the Mother Church, the First Church of Christ, Scientist, in Boston, Massachusetts.

The citations which comprise the Lesson-Sermon will include the following from the Bible: "Hast thou not known? hast thou not heard, that the everlasting God, the Lord, the Creator of the ends of the earth, fainteth not, neither is weary? there is no searching of his understanding. He giveth power to the faint; and to them that have no might he increaseth strength." (Isa. 40:28, 29) The Lesson-Sermon will also include the following passage from the Christian Science textbook, "Science and Health, with Key to the Scriptures," by Mary Baker Eddy: "The supposed laws which result in weariness and disease are not His laws, for the legitimate and only possible action of Truth is the production of harmony . . . Obedience to Truth gives man power and strength. Submission to error superinduces loss of power." (p. 183).

MISSIONARY SOCIETY

Members and friends of the Missionary Society will hear, at their January meeting, Dr. Alfred Lyman Flude, lecturer, on "The Kingdom Without Boundaries." Miss Jessie White will sing a solo.

The meeting is to be held at three o'clock (half-hour later than usual) on Wednesday, January twenty-eighth, in All Saints Church. The public is invited.

GOVERNMENT AID FOR CRIPPLED CHILDREN

California has provided for treatment of two hundred fifteen crippled children since the state law went into effect permitting such aid. More than one hundred thousand dollars has been contributed by the counties of the state for the treatment of these handicapped youngsters.

THE CARMELITE, JANUARY 22, 1931 STATE ACTIVITIES OF THE WOMAN'S CLUB

Discrimination against employment of married women in business is opposed by members of the executive board of the California Federation of Women's Clubs. Unanimous decision to that effect was voiced at the January meeting of the board, held in Bakersfield. The members voted to co-operate with existing state and municipal organizations in alleviating unemployment of married women in business.

Mrs. George Turner, Fresno, chairman of the revision committee, presented a number of revisions based on the report of the reorganization council. The council was elected two years ago to prepare for the 1931 convention a plan for reorganizing the state federation. A closer adherence to the plan of the General Federation will be followed and a closer working with the county units by the state body will be developed.

Mrs. Robert F. Fisher, state chairman of community welfare, was authorized to co-operate with the United States Bureau of Standards and the National Safety Council in the "Safety in the Home" campaign.

Juniors were the subject of much discussion at the executive meeting. "We feel that juniors are becoming stronger and are growing so rapidly that it is essential a working policy governing them be developed," stated Miss Claire Guiberson, chairman.

The state president, Mrs. W. W. Slayden, is in Washington to attend the General Federation meeting and also the Conference on the Cause and Cure of War. She will preside at the next state board meeting, to be held in San Francisco on February twenty-eighth.

LOCAL TAXATION

The burden of local taxation in California during the past year has decreased slightly, according to the State Board of Equalization.

Appraisals made in Monterey county show the present actual value of all property subject to local taxation there is \$165,490,071. The state total was set at \$17,454,703,275 by the board.

Since 1928 values have increased 8.2 per cent while the increase in taxation has been only five per cent. The new state average on county taxes is \$1.757 on the hundred dollars, as against \$1.809 for 1928.

Upon submission of the boards' report to the Legislature, efforts are to be made to effect still further reductions.

THE CARMELITE JUNIOR

HOBBY CLUB

One of the eighth grade projects is the Hobby Club in which we are planning to make a book about our special hobby. Each Wednesday we give a report before the class on something we newly collected or on some new material we found on our topic.

A hobby, as you all know, is a pastime done for pleasure, not for material profit. For the business man it is a relaxation. Hobbies should never be a bore, because if they are, you will soon lose interest in them and discontinue them. I really think that everyone should have a hobby. There are so many to choose from, such as collecting gems, coins, stamps, shells, knives, guns, birds' eggs, material on birds, airplanes, sports and many other things too numerous to mention.

The object of our club in English this year is to develop our interest in worthwhile subjects, develop our ability to speak before the class, and to develop our ability to write valuable reports. So far the Hobby Club seems to be very successful.

Billy Veatch,
in Sunset Glow.

SPORTSMANSHIP

Every child in the world indulges in some sort of play. Before he can play with other boys and girls he has to be a good sport. It is far more important to be a good sport in the true sense of the word than to be a skillful player. Good sportsmanship includes playing fairly, respecting the decisions of the umpire or referee, learning to be a good loser as well as a good winner, and being loyal to your team to the very end.

—Joe DeAmaral.

"GAWPY" AGAIN

Children who missed seeing "Gawpy" at Carmel Playhouse will be glad to know the show is to be given at the Golden State in Monterey this Saturday morning.

CHILDREN IN NAVAJO LAND

Baby lambs and goat kids furnish the Navajo Indian children with plenty of pets for amusement the year round. These little Indian youngsters may be seen out in the fields with the big goat and sheep herds or playing around the family dwelling or *bogan* with the woolly lambs and kids. During a rain the parents or older children gather in the little wobbly-legged creatures with great speed, while the small children take great delight in warming them and also playing with their frisky playmates of the big herd.

There are probably over twenty thousand Navajo Indians in Northern Arizona who are self-supporting and own large herds of goats and of sheep. The women, and sometimes the men, use the wool for weaving the beautiful blankets which have become famous all over the country. The children card the wool and prepare it for the spinning. The entire family works toward a common end and all share in the products of their labor. These Indians are very hospitable and generous toward the white man when they know they are being treated right. The Navajos take very good care of their animals considering the difficulties they often have in obtaining sufficient food and water for their flocks. The family dogs are treated with almost as much importance as the children.—Willard D. Morgan in "Our Dumb Animals."

TOWNSEND SPARROW

The other day Miss Smith brought a Townsend Sparrow to the eighth grade. She said that they are not harmful as some people seem to believe. This bird is similar to a wood thrush. It has a brown back with white breast and white spots. It is a good eater and therefore has a stout bill for cracking hard seeds, and long claws for digging out bugs and worms.

It is against the law to kill them, though only thoughtless boys would want to do it anyway.—Sunset Glow.



A character from the Perry Dilley Puppet Show, which comes to the Denny-Watrous Gallery, Saturday, January thirty-first, matinee and evening.

HELPING A PELICAN

A pelican at Santa Monica recently appealed to a man to relieve him from a pain he could not cure himself. After hanging around in the air for some time he finally settled down upon the Municipal Pier near a Mr. Hendricks, who was fishing there near a group of other men. They all noticed that the bird was evidently in pain of some sort, and when Mr. Hendricks gently reached out his hand the pelican stood still and let him make an examination. A little exploration revealed a large fish-hook embedded in the flesh and the suffering bird courageously submitted to the necessary surgical operation. Several times it squawked out in pain, but made no attempt to use its huge bill or wings in anger, and when it was over flew away as happy and relieved as a boy would feel after having had a big splinter removed from his foot.



Illustration from "Fairy Tales," edited by Andrew Lang (Longmans, Green and Company.)

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